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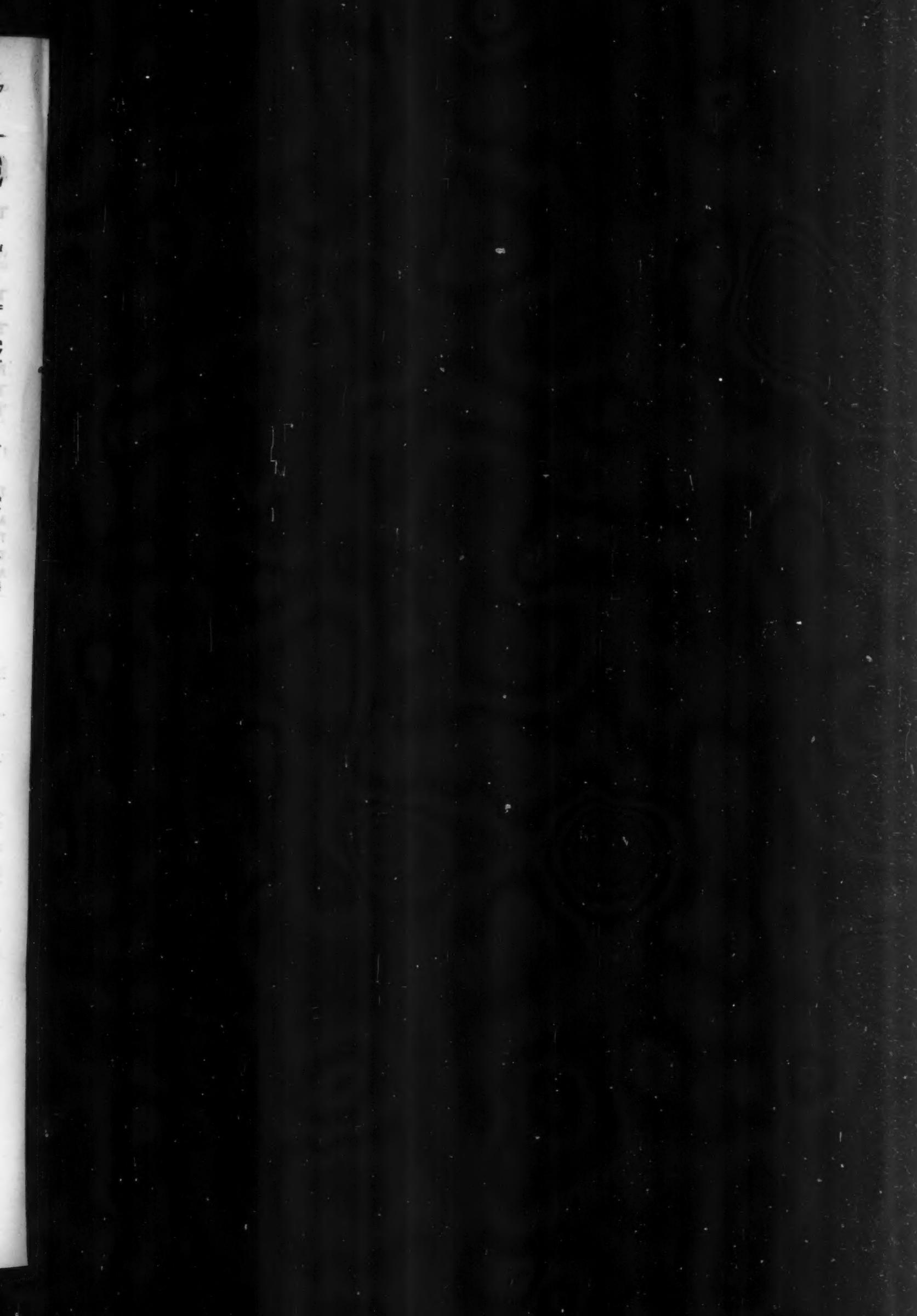
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I am away from home, I am sorry to say, and so I cannot consult my books. So I ask the pardon of the dear Bishop, and of all other theologians, if I have to give a certain anecdote loosely, from memory, instead of accurately, from book. St. Polycarp, the disciple of St. John the Divine, was brought before the representative of the Roman State, and also, incidentally, before a raging mob—I mean, before the House of Commons and the Trades Union Congress of the day. The saint answered the representative of the Emperor civilly enough, though, as it happened, he did not seem to be aware that in opposing the will of the State he was guilty of sectarianism; he refused to abjure his faith. But when the official suggested that Polycarp should explain his position to the democracy, the saint replied to the effect that he did not deem the democracy worthy of the slightest notice! "A strange clergyman!" as Sir Daniel Ridgeley observes in "*His House in Order.*" And then the State and the democracy burned Polycarp alive.

Possibly these things were written for an example to us, to warn us what will be our fate if we fail to defer in all things to the popular will. *Vox populi, vox Dei;* I have not even a Bible with me, I am sorry to say, so I cannot give chapter and verse for this solemn warning of the Good Book.

But this by the way. We have seen by the Bishop's words how very far we have strayed from righteousness, how near we are to deserving the Gospel imprecation: "Woe unto you when all men speak ill of you"; how remote we are from the promise that in this world we shall be extremely comfortable. And yet the Bishop, who is clearly the Man of the Hour, the almost miraculous product of a time of desperate danger, does not leave us in absolute despair. No; Dr. Diggle, Bishop of Carlisle, has words of comfort for our erring Church. He says that even if Disestablishment and Disendowment came, "he would by no means be overwhelmed with despair for the future of the historic Church." Thank Heaven for this trumpet note of encouragement and consolation! Think of it; think of the courage, the splendid optimism of this grand Bishop. Translate the message into plain English; let it run: "Even if the few thousand pounds *per annum* which the English Church receives from Catholic hands for preaching Protestantism were withdrawn, even if bishops had no longer seats in the House of Lords—even then I should by no means be overwhelmed with despair." Still, the dear Bishop seems to say—I would prefer the lightest hint of the House of Commons to all the words of Holy Writ, of the Apostles, of the Canons, of the Councils, of the Primitive Doctors, which are especially commended in the Book of Common Prayer. Still in my diocese (if the House of Commons and the Trades Union Congress permit the existence of such things) shall the majority of churches be fast shut from Sunday to Sunday, still shall Festival and Fast be neglected with my approval, still will I neglect to honour Our Lady by the title bestowed upon her in the Book of Common Prayer, still will I despise everything that is sacred, holy, and of ancient order. When, by some rare chance, anything in the Prayer Book pleases me, I will make much boast of our glorious Reformation; in other cases I will jeer at "the rubrics of the Tudor Kings."

Clearly the Bishop of Carlisle is born for the healing of the English Church. Imagine it; he will not give way to absolute despair *even* if Disestablishment and Disendowment come upon us for our sins against popular opinion. *Even.* Every word is worth considering; even if a popular assemblage, which may be composed of Jews, Turks, infidels, heretics, and atheists, have no longer so much as a pretence for interference with the affairs of the Catholic Church in England, even if the precious balms of Royal Commissions and fraudulent Privy Council judgments be denied her, even if retired Divorce Court Judges, wholly void of ecclesiastical learning, are no longer set to decide the most delicate and intimate points of ecclesiastical discipline, even if the most Holy Sacrament of the Altar is no more liable to be abstracted and exhibited in court by the greasy assistants of Messrs. Dodson and Fogg, even if priests who have given their wealth, their comfort, their earthly happiness, all the joys of life for God's poor folk are no longer apt to be tormented to death and madness by slow legal process, with the blessing and approbation of the dear, good Bishops, inheritors of all Evangelical blessings pronounced upon the poor, upon them that have despised all judgments of this world, preferring to abide by the voice of eternal doom. Even if the Church of England be Disestablished and Disendowed, still, Dr. Diggle, Bishop of Carlisle, will not give way utterly to despair.

Irony will always have its uses; it is the natural vent of that *sæva indignatio* which burned and tore the heart of Dean Swift—foreseeing, it may be imagined, all the monstrous pageant of wickedness and lies and blasphemy and imposture that was logically bound to follow in the Hanoverian train. But there are things so holy that irony, though it were of the weight of "Gulliver's Travels," does not suffice for their defence; and it is time now to have done with jesting with Dr. Diggle. One may, in a grim and fantastic mood, construct fantasies on the tales of the world's vileness and devilry and wickedness; Bill Sikes may appear in a *Punch* cartoon; Armour may provide a text for certain pleasantries, as when the devil, in the American paper, having rashly peeped into Packingtown, is wheeled in a bath chair by

the shores of the Infernal Lake, and exclaims, as the fire and brimstone fumes mount to his nostrils, "This does me good." But there is a point beyond which irony becomes ill-placed, indeed irreverent; and I am tired of Dr. Diggle, *pour rire*.

Why do we suffer the accuser to sit in the chair of the saints, in the chair of those doctors who have rightly divided the Word of Truth, who have counted the voice of all the whole world, of Kings and of People, as less than a speck of dust when weighed against the Faith delivered to the Saints? This man dares to talk of Disestablishment and Disendowment as a misfortune. Was the Church, then, Established and Endowed in the days of the Christ, in the days of the Apostles, in the days of the Martyrs? The true misfortune of our poor Chuch is this—that false prophets occupy the places of the Apostles amongst us. All the blood and all the torments of all the blessed and holy saints from the beginning of the world cry out for vengeance against them and their fellows. All the memories of all holy and orthodox priests of the Church of England in especial clamour against them. The Carthusians, whom the tyrant Henry slew with rope, with slow torment, with starvation; Laud, murdered without a show of justice by the State, by the "People of England"; all the faithful Caroline clergy, who gave up their goods rather than obey this filthy idol called "the People"; all the good priests of later days, especially denounced, be it said, by Dr. Diggle—all these utter their voices in condemnation of them. One does not know the stories of all these martyrs; perhaps one never will; one does know the general outline—the life given up wholly for the poor, the wretched, the unhappy, the oppressed, the life spent amongst hideous slums, amongst hideous people; the True Faith taught, the Sacrifice offered for Quick and for Dead—Religion, not babble, hypocrisy, wealth-worship, weak pietism, and other shams and devilries, once more exhibited to the world. And the end of such stories is always the same—"the Bishop was regretfully forced to let the law take its course." And then the long years of persecution, of popular infamy, of legal process, of slow, deliberate, malignant torture. The Bishops! Tait, Jackson, and the like—I know not what black calendar would have to be ransacked to find worthy companions to such names as those. Whose blood was it that choked Robespierre? How is it that such bishops can find voice, while the Life and Death of the Priest of St. Alban's by Holborn is still within memory? Yet this man stands up. Hear him:—

At the same time (the Bishop continued) I am full of hope for the Church of England if only she can get rid of seminarism, mediævalism, the idolatry of tradition, and the schismatic tendencies of ecclesiasticism; and can become catholic, national, reasonable, spiritual, resolved to inspire the nation with the grand ideals of brotherhood and catholicism taught by Our Lord and His Apostles.

What does he mean? Seminarism, one supposes, implies the teaching to priests the matters which concern priesthood—a horrible thing truly that theologians should be instructed in theology, just as engineers are taught engineering. Mediævalism; that is fine indeed! Let the Church abjure the spirit of the great and glorious cathedrals, the wonders of all time, let the Church abjure the spirit of the Morte d'Arthur, of the Dante, of St. Thomas à Kempis, of St. Thomas Aquinas, of Everyman. Let the Church receive instead the high doctrine of Marie Corelli, of the Red-Nosed Man, of Mr. Chadband, of "Dr." Clifford; let it learn to enjoy the exquisite art of the buildings in which the "Free Churches" perform their strange and uncouth travesties of Divine Worship. The "idolatry of tradition"; again one wonders what the man means. Is he so free from "seminarism," is he, in other words, so densely and grossly ignorant that he is

unaware of the high authority assigned to tradition in the Prayer Book of that which he calls "our grand, historic, English Church"? How can anything be historic" without tradition; nay, how can anything exist at all without tradition? Does this bishop imagine that a man can trim a hedge without tradition, does he think that a partridge can be roasted without tradition? And what are the "schismatic tendencies of ecclesiasticism"? Is a Freemason guilty of "schismatic tendencies" when he refuses to admit me, an unqualified person, into the lodge? And are all the schismatic sects "ecclesiastical"? There are three hundred of them, I believe, in England at the present day; I was not aware that there was much "ecclesiasticism" in many of those bodies. What does the Bishop mean by "Catholic"? Does he conceive, can he even pretend to conceive, that the term Catholic implies a body of doctrine and ritual which will please the House of Commons, the Trades Union Congress, and the populace generally—and, it seems, more especially the rabid Atheists at present in power in France? Let us waive aside all theological pre-possessions of whatever kind, let us investigate *in vacuo*, as it were; we cannot, in the face of the New Testament, in the face of history, maintain that the Christian Church was founded with the object of pleasing everybody—Christians apparently excepted.

There are many other gems in this address, delivered "under the shadow of the stately cathedral," as the reporter puts it. Here is one:

Time was when the vision of a glorious Catholic Church—a Church universal and loving—seemed to be dawning on the world: a Church whose unit was the family, whose multiple was the city or province, whose total was to be all mankind.

The unit of the Church in the Apostolic Age was the Bishop.

Again Dr. Diggle says:

Where the spirit of exclusive sectarianism was, there the Christ was not; and wherever the Christ reigned, the exclusive spirit of sectarianism was exorcised. One of the greatest foes of the Christ was sectarianism. "It was so," Dr. Diggle proceeded, "in the beginning from the days of Paul, and Apollos, and Cephas."

Did the Christ show this spirit when He called a respectable religious denomination hypocrites and vipers? Did St. John the Divine display a sectarian spirit when he hurried out of the bath, on being informed that the dissenter Cerinthus was present? Did the martyr, holy Polycarp, show the sectarian spirit when he addressed another dissenter, Marcion, as "the first-born of Satan?"

And, then, this personage censures the Roman Church for promulgating "heresies and novelties absolutely unknown to the Primitive Church." The Primitive Church! This personage, who repudiates ecclesiasticism, appeals to the Primitive Church, which "did nothing" without the bishop. This personage, who abhors tradition, appeals to the Primitive Church, which had a devout reverence for the tradition of the Apostles and the Fathers. This man, who sneers at certain English canons because they are three centuries old, appeals to the first ages of Christianity. The period of the "Tudor King" is, then, musty in its antiquity, compared with "the more widely illumined national conscience of the present day"; but the first five centuries of Christendom are, it seems, too long ago to count! And he appeals to the Primitive Church; to the age of strict dogmatic definition, of miracle-working saints, of the great Liturgies of the East, of the unfailing teaching of the Great Eucharistic Sacrifice—of all the things of which Bishop Diggle profoundly disapproves.

Finally, the Bishop brings the worst charge of all. It seems that so inveterate has the sectarian spirit

become in "the Tractarian Movement," that some of its disciples are venturing to echo the denunciations against rich men and riches uttered in the New Testament by the Christ, to echo also the benedictions pronounced by Christ Himself upon the poor. A horrible outcome of the "sectarian spirit," indeed. The Tractarians will be saying soon that man was not sent into the world to "do business."

ARTHUR MACHEN.

THE LATIN AND THE TEUTON

I HAVE not yet examined Mr. F. H. Matthews's book, "The Principles of Intellectual Education," with the care demanded by his experience as master to the West Riding Educational Committee, and I therefore confine myself to such portions of it as are represented in an appreciative article in the *Morning Post* of the 28th of September. From this I gather that Mr. Matthews's object is Education, not Instruction, that he clearly "sees that books are not an end in themselves, but an instrument, and that the vital thing is the child's powers." He would begin by training the eye, the ear, and the hand, and not till the child begins to see, to listen, and to use its hands intelligently would he begin to teach reading." With the single question as to whether reading cannot be made a training of the eye, I am so far entirely in accord with Mr. Matthews. I follow the course which he proposes. "Then come . . . object lessons which will . . . [grow into] science, the tales which will grow into literature and history, and the manual work that develops brain power." This is excellent, in particular the insistence on developing dexterity. We have much to learn from Germany in this respect. Not only is facility in using the hands of immense practical service in after life, but almost any handicraft stimulates the brain. Many children who are supposed to be stupid are merely slow at what is called "book learning," and have manual capacity. If this faculty is encouraged the more purely mental faculties develop with it. In such cases they grow slowly, but strongly. It appears to me that the kindergarten and its kindred systems, though they may have been run for more than they are worth, have still much to be said for them in principle. All young children should be encouraged in any dexterity, however trivial, which they naturally possess. Its exercise will train not only the hand, but the eye. Before I leave this early period of education, I would insist that modern toys are far too complicated for children. On the mechanical, the material side, they tell too much. The prancing horse, which stood on the edge of the table, and was always on the point of leaping into the abyss, but never did, because it was prevented by the leaden wire which issued from its belly, was sufficient to set children inquiring. On the imaginative, the ideal side, they can tell nothing, but they suggest nothing. Imagination has been long ago realised in the charming toy-books of Mr. Walter Crane. It is from among the playmates of the "ally" and the terrible "tip-cat," from the suggestive power of such primitive playthings at rest, that the poets and philosophers will come. Mr. W. M. Leadman has already written in these pages very suggestively on this subject, from his own experience of rather older children. I suggest that they owe their lack of imagination partly to expensive mechanical and realistic toys. I do not object to them because they are luxurious, for the hatred of luxury is unintelligent. Let us jewel our babies' corals like the Court of Philip IV., and spend on their nurseries all we can afford, and more, that they may see nothing that is ugly, at least while they are quite new to the world;

but our expensive toys are ugly and pretend to be pretty, and our children are obliged to pretend to like them when they do not.

I can go but very little further with Mr. Matthews. "In regard to language he holds that the first power to be trained is the power of understanding and using the mother tongue." Mr. Matthews shows signs of lapsing from the standard of education to that of instruction. If he means the capacity to pass in English the examination required by the Board of Education according to age, that result has been acquired. If he means the ability to understand our literature, to use perfectly our wonderful language, which education alone can help us to do, that is what Shakespeare and Milton were learning when they died. Which ever he means, this is how he thinks the result is to be attained. He would have "no school teaching of foreign tongues before the children understand the English language, and so much of its grammar as will prepare the way to a foreign grammar." Mr. Matthews's appreciative critic says truly that the eyes of boys who have received a classical education in a public school have been too often "shut off from the full light of day, and directed towards a cave full of old monuments dimly seen, and never fully comprehended." In a cellar below the cave, left as lumber by the cave-dwellers, are piles of English grammars. To this useless obscuring pedantry Mr. Matthews wishes us to return, not for children who can be taught no foreign language, but for those who are to learn languages which have grammar; English fortunately has none to speak of. A language which has no orthography beyond that which is founded on custom, and no accident, can have no grammar which can be worth while to teach any child who is destined to learn one of the languages on the grammar of which English grammar has been laboriously invented by pedagogues. Primary schools seem forced to teach English grammar, because they profess to teach no other language; they utterly fail to teach English. The real difficulties of English lie in the pronunciation and the diction, neither of which can be taught by grammars. Mr. Matthews proposes next, when the child reaches the age of ten, that he shall be taught a foreign language, which is to be German. Mr. Matthews, let me repeat, proposes to educate, not to instruct. At twelve this is to be followed by French, and at fourteen by Greek. As regards this order Mr. Matthews's critic remarks, "Everyone who knows the languages under discussion, their literatures and their place in the world, half suspect that Mr. Matthew's order is the right one." I see no ground for their suspecting anything of the kind.

We are, I suppose, to assume that Mr. Matthews's scheme does not aim primarily at immediate usefulness, as do the efforts of the "coach," but at general development of the intellect, and therefore that he does not choose German as the first foreign language for a child's study with any idea that it will be more useful to him than another. Such an idea would be manifestly absurd. A language having so complicated an accident and grammar is not likely to spread, where simpler and clearer languages already in the field fail to do so. No people of a great nationality give up their language in a foreign country so easily as Germans. Again, it can scarcely be maintained that German opens a wider field of knowledge than Greek, or a Latin language, especially to an Englishman, with the one exception of German philosophy. I venture to doubt whether German philosophy loses anything in clarity by translation into a Latin tongue. I do not forget the value and the peculiar charm of German writers who are called minor, but I think I may fairly take Goethe, Schiller, and perhaps Lessing,

with any others that Mr. Matthews might add, as standard types of German pure literature. Are these more likely to stimulate and expand the mind than writers of equal eminence in Greek or Latin? Further, to the Englishman, German leads to no other language; any one of the neo-Latin languages not only opens its own field of literature, one at least equal to the German field, but leads easily to the rest. If Mr. Mattnews is among those who regard literary English as existent before Chaucer, and consequently regards a Gothic language as a mode of transition easier to an English child than a Latin one, Norse resembles English, both in form and construction, far more closely than does German. A comparison of such well-known passages as the "Our Father" and "The Sermon on the Mount" in the three languages will show this at a glance. Yet no one would be so foolish as to suggest Norse as the first foreign language to be taught to children. Or does Mr. Matthews recommend German on account of its influence on English literature? Where does it appear? No great language has had less. There remains one other possible inducement: the old *fetisch* discarded from the cave, grammar. I can hardly suppose that Mr. Matthews thinks that German grammar, with its complexities and superfluous terminations, can be any assistance in writing clear and grammatical English. Can he cite any great English writer whom it has so assisted? Surely it is self-evident that all expansion of English, as of every other European language, has taken place in the direction of Greek and Latin. Is there any one Art or Science which expresses its new developments and its new discoveries in Teutonic terms? Whence came the Reformation with the New Learning—of which Englishmen and Germans boast? The New Learning was nothing but the Greek and Latin classics which had become obscured by the overclouding Teutonism of the Middle Ages. It reached Germany and England only through Italy. To prefer Teutonic to Latin civilisation is to prefer, in English, Beowulf to Chaucer, to Shakespeare, and to Milton. Their works might easily have been written if Germany had been effaced from the map at the period of the blessed Norman Conquest; they could never have been written if the neo-Latin languages had not transmitted the treasures of Greek and Latin literature to the north. I would ask Mr. Matthews to consider in what branches of literature English is specially pre-eminent. I do not think it can be disputed, that it is not on those branches which demand lucidity of thought, breadth of view, logic, and exactitude of language. We are not pre-eminent in Europe as philosophers, critics, historians, but we possess a body of poetry finer than that produced by any modern people. We need only except one poet whom we cannot equal—Dante. The qualities that we lack, clearness and precision, we shall not attain by the study of German. We may attain them by the study of Greek, or of Latin, or among modern languages of either of the neo-Latin languages, especially of Spanish, and of French. Where the public schools and the universities have failed to the extent which may be safely admitted is that they have taught Greek and Latin as dead languages, as if they were Chaldee or Syriac, or Anglo-Saxon, and not as the living vehicles of the thought and civilisation which illuminate Europe at this moment. In contempt of the world, in defiance of all probability and common sense, they have disguised them under an absurd pronunciation, conforming to no other under the sun. They have set artificial bounds to them, confining the study of them to periods which they call classical, as though a foreigner should refuse to learn any English which is not Shakespearian. And

they have refused to teach conversational Latin, though it has been continuously spoken in its purest and most classical forms by scholars throughout Europe. There is much truth in the statement of the *Morning Post* that the vital question of education has been overshadowed by the debate between sects and parties wrangling, not about education, but about shibboleths. I do not agree that "the worst of the storm is now past," and the thing been "substantially done."

Teutonizers—I do not refer to Mr. Matthews individually—join with those who have the old haunting terror of the Catholic Church. I stretch that term to its utmost capacity; there is power in it. I use it here to embrace dogmatic Christianity. Anything, to those who have this terror, is better than familiarising Englishmen with Catholic language and thought. They would rather stem the flood of light which Latin derives from Greek, and pours over the world, than run those risks. And yet Milton faced them; unhappily there is nothing Miltonic among the descendants of his political party. I do not laugh at these fears; they are sincere in their own way. I have used the most concrete terms; but it is not the sacerdotalism nor the dogmas of Catholic Christendom which minds of this type dread. It is clearness, the accurate registration of idea in speech, it is Dogma in the abstract of which they are fundamentally afraid. I do not underestimate the value of the German element in neo-Latin literature, nor do I overlook its beneficent influence within Dogmatic Christianity. To the more purely Latin races Germanism is more beneficial than to us, for it is the vagueness of English, the prolix perplexities of German combined, which provide the Teutonizer and the undogmatic Christian with the cloak to thought which is habitual to their minds. Greek, and the Latin languages tear it off. Perhaps they are wise; perhaps their photophobia is a racial instinct of self-preservation, for it is such qualities of mind which have made English commercialism and English diplomacy a terror to mankind; happily, a certain English collective sense of justice somewhat tempers the domination in which these forces result.

L. L. A. S.

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Hilma. By WILLIAM TILLINGHAST ELDRIDGE. (Collier and Company, 6s.)

THIS is really a penny novelette, which has somehow got itself into cloth boards. The author has studied the "Prisoner of Zenda" carefully, and has tried to produce another one; even the "Dolly dialogue" form of conversation is attempted. The result written in the American language is terrible. The story runs along anyhow; all the difficulties of the plot are got over with the greatest ease by the conspirators discussing their secrets aloud in the dimly-lighted streets; or by the strong-willed hero unwittingly uttering his most private thoughts aloud. The Dolly conversations are banal; and the American hero, the Queen and the Grand Dukes have an extraordinary habit of saying "Aye" when they mean "Yes."

The Pagan Woman. By NORMA LORIMER. (Chatto and Windus, 6s.)

THE Pagan Woman asks why anyone should make life more disagreeable than it need be by doing disagreeable things when others can do them for you. The other woman says she has always worked without questioning and that if there's work to be done someone has to do it. This difference in argument fairly represents the different lines on which the two women develop or cross each other's destinies. The third person in the drama is of course a man, an absent-minded professor, a woolly bear—not at all the kind of man you would expect a Pagan Woman to endure even for the mean joy of wresting him from the other woman who has served and loved him faithfully for years. He had hair that on occasion stood full two inches upright, "he was always a little dotty-like," the villagers say, and he was usually eating herrings. Nevertheless, we get the impression of a strong personality, a scholar absorbed in his work and detached from the petty interests of the world, and we fully understand Martha's devotion to him. We think that the character of Martha is the success of the book. Miss Lorimer has struggled gallantly to be fair to the coarse, selfish nature of her pagan, and to enlist our sympathy for her. She has tried, in fact, to give voice to the woman's tragedy in Martha, the everyday tragedy of unfulfilled womanhood; and in Marion, to the modern woman's claim of life, life to the dregs, sometimes at any cost to others. The justice of the claim and the difficulties in the way of its fulfilment present a problem that is ever new and ever interesting. Miss Lorimer does not offer us a solution, but a picture. As a background she shows us the Isle of Man and the curious vivid superstitions of the Manxmen.

The Great Skene Mystery. By BERNARD CAPES. (Methuen, 6s.)

MR. BERNARD CAPES has succeeded in gathering together a number of singularly unpleasant characters round whom to weave his sordid tale. His hero is a boor and bully; his heroine a minx; while a feeble old nobleman, his adventuress wife, the usual dark, swarthy villain, a rascally Italian and a gin-drinking, most repulsive old woman, form the rest of his cast. The plot is the not uncommon one of an illegitimate son in search of his father. The book has the usual complement of murders, and ends in the approved manner with the suicide of the murderer, who has been imprisoned by his mad wife in a well. Mr. Capes tells his story clearly, with a dramatic force that makes up, to some extent, for the very sordid and hackneyed plot, but we have seen better work from his pen.

CORRESPONDENCE WOMEN'S SUFFRAGE AND THE FRENCH REVOLUTION

To the Editor of THE ACADEMY

SIR,—I regret that my view of the French Revolution in general, and of the life and character of Mme. Roland in particular, does not meet with Miss Gore-Booth's approval. But I am pleased to hear that when she said Mme. Roland was condemned to death "mainly on account of the political action of another woman—Charlotte Corday," she really meant something quite different. The bypaths of political history under the Terror are intricate, and I must confess that I cannot always follow Miss Gore-Booth's argument as closely as I should like to do; but that is, no doubt, my fault.

In the first place, I fail to see that Charlotte Corday has anything to do with the matter. The famous exclamation attributed to Vergniaud—so many famous exclamations have been fathered upon Vergniaud—is too much in the style of Lamartine to be above suspicion. Apart from that, there is no evidence whatever for the assertion that Charlotte Corday was a follower of the Girondists. She herself expressly stated at her trial, not only that the proscribed deputies were in no way implicated in her action, but that she had determined to kill Marat even before their flight to Caen. Moreover, she singled out Marat, not because he was the bitterest enemy of the Girondists, but because she thought him a homicidal maniac, and a standing danger to the public. When he was dead she hoped her "country would have peace." But the Girondists had a far more dangerous enemy than Marat; and they knew it. This was Robespierre. "If she had consulted us," says Louvet, "is it likely that we should have advised her to attack Marat, whom we knew to be already at death's door?"

But *retournons à nos moutons*. Miss Gore-Booth is surprised that anyone in these days should dispute the fact that the accusation of plotting against the unity and indivisibility of the Republic, and the liberty and safety of the nation, was merely a hypocritical formula to cover real motives. But that is precisely what Mme. Roland did. It was proved that, during her imprisonment, she had been in regular correspondence with the proscribed deputies who were endeavouring to stir up civil war in Normandy against Paris. Thus, from the Mountain's point of view, and having regard to the law of the Republic, the accusation was, in her case at least, a perfectly just one.

Miss Gore-Booth scarcely does justice, I think, to Marat's witty allusion to Mme. Roland's "boudoir." If he had alluded to her sitting-room, the remark would have been quite pointless and unworthy of repetition; but his application of the term to the *Ministère de l'Intérieur* was a clever gibe at her husband's expense.

To describe Mme. Roland as "a shrinking, feminine woman" would, I agree, be absurd; and if I have been unfortunate enough to convey the impression that such is my view of her character, I hasten to correct it. I think of her as a strong-souled matron, with a great heart, an iron will, and a brilliant intellect. But I still think her influence on her husband and his political associates to have been disastrous. As to her attitude towards the question of women's suffrage, she was either an utterly insincere person, whose words were ever at variance with her actions, or she was not. I prefer to believe that she was not. When Danton suggested that the Convention should consult her opinion, he was obviously ridiculing her husband, as Marat had done before him. The alleged uxoriousness of "the virtuous Roland" was one of the great tribune's standing jokes. He little suspected that the words he spoke in jest would ever be taken in such deadly earnest, for he was not an ungenerous man.

Lastly, Mme. Roland sat in the National Convention on the one occasion I referred to, simply because she was compelled to do so. It was not a voluntary act, as Miss Gore-Booth appears to imagine, but in answer to a peremptory summons to the bar to give evidence as to certain definite charges brought against her husband, of which she happened to have some personal knowledge.

JOHN RIVERS.

ART AND PROVIDENCE

To the Editor of THE ACADEMY

SIR,—From his book, which I read with much pleasure, I had hoped that Mr. Antony Guest was an Aristotelian. His letter makes me suspect that after all he is, consciously or subconsciously, a Platonist. I suggest that he has over-

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emphasised the importance of conception, and he replies by confusing art with philosophy to the exaltation of thought over form. It would make too great demands on your space and my own time to teach Mr. Guest how to "consider achievement apart from intention," but I may be able to put him in the way of discriminating between the two and of clarifying his own thoughts if I refer him to Mr. Swinburne's essay on Hugo's *L'Année Terrible* ("Essays and Studies"), an essay which I am sure he will find more helpful to his understanding of aesthetics than any dictionary.

My letter, the unpremeditated result of an attempt to review Mr. Guest's book for another periodical, merely tended to show that works may be fashioned into shapes never intended by the artist through the mysterious agency of an unseen potter. I trust he will perceive how this differs from the contention with which he credits me, that "everything depends on dexterous handiwork." After admitting that "the great works are those that the artist achieves because he must," it is sad to find Mr. Guest asserting that "the mission of art is to teach." He should distinguish between cause and effect, and his own sentence should have taught him that the primary purpose of art is to satisfy the creative impulse of the artist. If it satisfies others, so much the better, but the true artist is he who endeavours to supply his own demand, the manufacturer he who supplies the demands of others. Hence the pot-boiler, which is never "impromptu work," as Mr. Guest with surprising lack of insight suggests, but is on the contrary the successful achievement of a deliberate intention.

FRANK RUTTER.

September 30.

ART AND MORALITY

To the Editor of THE ACADEMY

SIR,—There are some who, not content with playing the rôle of artist, must add that of moral instructor. In doing so they destroy the source of their own power; for to the artist, as such, morality has no direct bearing; and to expect him to furnish criteria for conduct is to shrink the dominions of art. Beauty can never be rightly and truly interpreted when the attention is focussed on a moral.

Again, there are others who, far from inculcating maxims of virtue, use their influence the opposite way, and issue works calculated rather to pervert than to improve. Now, true art is always in sympathy with Nature, including the human, and morality is in unison with the moral faculties of man. Hence, adapting an Euclidian axiom, we may affirm that art and morality are both in harmony with Nature and therefore in harmony with one another. But immorality is a disharmony in Nature, since it conflicts with the moral law. Therefore, all immoral art is at variance with Nature, and in so far as it is immoral, it is imperfect.

Lastly, there are those who wield their genius unconscious of any aim beyond the portrayal of beauty. Such alone will succeed in teaching as only art can teach. For, since the artistic and the moral form a concord, all real art breathes the spirit of morality; it elevates, it instructs, it refines, and thus paves the road to virtue. True, it does not supply a code of definite rules for the guidance of life—but why? Because its office is higher. It is the function of art not only to drill and equip man for the moral conflict, but also to lift him beyond it by pointing to loftier ideals. And hence he who, through the divine glamour of an all-transmuting fancy, looks on the vision of Nature and strives to interpret its beauty alone, will prove at once a superior artist and an unconscious exponent of morality.

J. TURTLE COOKE.

Belfast, September 30.

To the Editor of THE ACADEMY

SIR,—I am sorry to learn that Mr. W. Bennett—I trust I am not indiscreet in thus penetrating the faint disguise in which the printer has veiled his name—intends, like Achilles, to retire sulking to his tent, and refuses to play at ninepins or to tilt against windmills any longer, fearing that public opinion might be hostile. This very un-Quixotic and twentieth-century attitude is to be regretted.

Whilst in the act of retiring to his tent, Mr. Bennett must have read my letter through inverted field-glasses, otherwise I am at a loss to understand how he could have mistaken pyramids, which have stood the test of ages, for ninepins. Besides, is it not rather infelicitous to refer to ninepins at all in this connection. Surely Mr. Bennett does not wish your

readers to suppose that in his estimation art and literature are all on a par with skittles. However that may be, to talk about knocking down my ninepins is not precisely the same thing as bowling them over. To call my arguments ninepins is no refutation of them, it is only abuse. Far be it from me, however, to impute "intentional courtesy" to so polite a controversialist.

Perhaps if we had both been talking about the same thing we would have been in better accord. When Mr. W. Bennett speaks of Art (with a capital A, Mr. Printer, please) he probably means art as it ought to be, whilst I have but pointed to art as it is and was.

Of course, perfect art should be pure, just as true beauty should reflect real goodness. Unfortunately human endeavour is hampered by the imperfections of human nature, occasionally it has been perverted by depravity, and, unless history has sadly belied them, there have even existed beautiful women who were desperately wicked. It is the duty of man to be good, hence every manifestation of his nature, whether in commerce, labour, literature, or art, should partake of, and be wholly inspired by, his goodness and virtue. To our grief we must lamentably confess that in this rough-and-tumble world this is not always the case; but to say that the true aim of art, whether literary, pictorial, or musical, should be pure and elevating, is but to state a truism which, however, is too often disregarded.

The wheat and the tares are confusingly intermingled in this mundane sphere, and some of the grandest monuments of human artistic creative power have shared, in spite of their exquisite workmanship and glorious conception, the imperfections of the human beings who conceived and executed them; on the other hand, some of the purest and noblest of our endeavours have sometimes lacked that distinction, that note of refinement, without which no work is artistic.

We are therefore brought back to the conclusion that while all human work must necessarily be imperfect, we should not condemn as inartistic work that is morally wrong any more than we should condemn as impious efforts whose sole defect may be inartistic treatment. Shall we deny artistic beauty to the noble palaces of the Italian renaissance because we know that within their humid walls lurk pestilence and disease?

E. A. BRAYLEY HODGETTS.

September 30.

BOOKS RECEIVED

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Crane, Walter. *An Artist's Reminiscences*. Methuen, 18s. net.
Davenport, Cyril. *Miniatures. Ancient and Modern*. Methuen, 2s. 6d. net.
Church, A. H. *Josiah Wedgwood*. Seeley, 2s. net.

BIOGRAPHY

The Life of Antonio Rosmini-Serbati. Translated from the Italian of the Rev. G. B. Pagani. Routledge, 7s. 6d. net.
William Pitt, Earl of Chatham. By Albert Von Ruville. In 3 volumes. Heinemann, 30s. net.

DRAMA

Hankin, St. John. *Three Plays with Happy Endings*. French, 3s. 6d. net.
The Collected Works of Henrik Ibsen. Volume V. *Emperor and Galilean*. With Introductions by William Archer. Heinemann, 4s.
Binyon, Laurence. *Attila*. Murray, 2s. 6d. net.
The Court Theatre, 1904-1907. A Commentary and Criticism. By Desmond MacCarthy. Bullen, 2s. 6d. net.

EDUCATIONAL

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